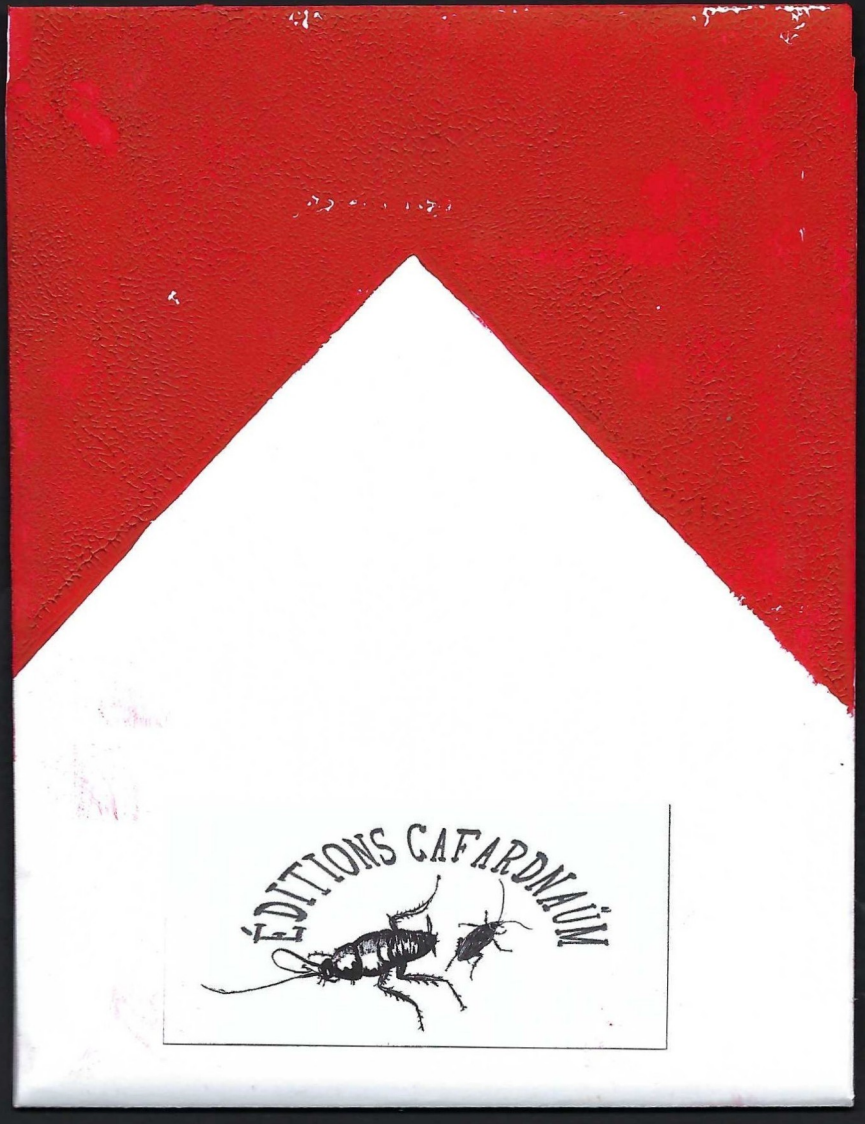

ÉDITIONS CAFARDNAÜM

ÉDITIONS CAFARDNAÜM PRESENTS CIGARETTE CARDS

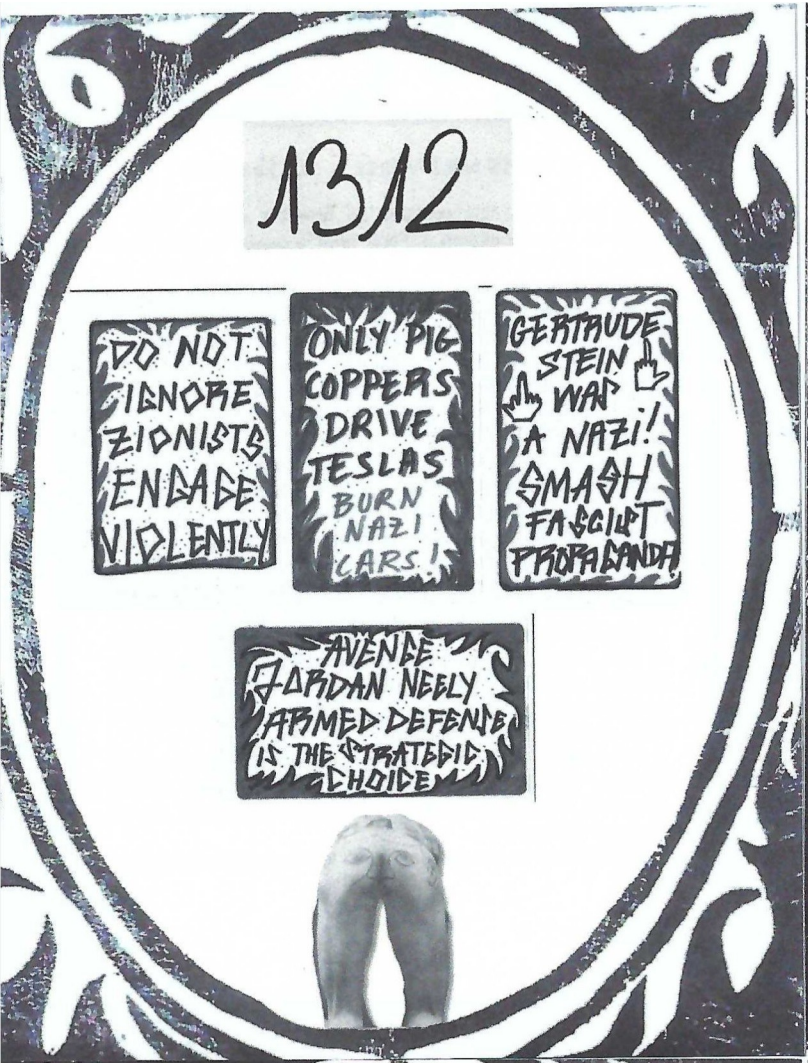
From the nineteenth century until the 1960s, major tobacco companies publish collectible cards to include in their cigarette packs. The cards (initially used to reinforce the packs with a piece of cardboard) are thematically illustrated and serialized to encourage smoking among young men, who would become the next generation of smokers – and who would line the pockets of big tobacco companies. The archival traces of cigarette cards reveal certain recurring themes: cards of "beauties" or actresses, featuring staged portraits of women in various states of nudity or costume; racist illustrations of "ethnic types" that produce a kind of catalog of captured peoples; military-themed cards that tally famous generals (and their war crimes), notable weapons, as well as coats of arms to know…Tobacco companies start decreasing production of these illustrated cards by the Second World War, until they completely stop production. These days, cigarette cards are prized by cartophiles, and are digitized on resale sites (like eBay) or in archival collections (like the New York Public Library's).

In issue 2.2 of the Editions Cafardnaüm magazine, you'll find subverted cigarette cards, to read on your next smoke break…

"ARMS AND ARMOR": The Zionist "Spike Firefly" Drone

The "Spike Firefly" is a Zionist-made military drone equipped with an explosive payload and guided by artificial intelligence. In 2025, the weapons company RAFAEL post a promotional video of the *Spike Firefly* on social media: the video shows a person walking down a street of Gaza alone, then a drone taking off to chase the person. They try to flee. The drone kills them instantly. The last frame of the video shows the company's slogan: "RAFAEL: Smart and to the point." Amazon and Google, among others, provide artificial intelligence services to RAFAEL within the scope of a 2021 contract signed between the two companies and the Israeli state, valued at $1.2 billion.

The Yasin RPG is an anti-tank weapon developed and produced by engineers within Palestinian resistance forces using raw and gleaned materials under occupation. The al-Qassam, al-Quds and other brigades have used the Yasin RPG against the Israeli army and police since 2004. This weapon requires a close proximity between user and target, and its use against tanks and other armored vehicles is so effective that the Israeli army starts broadly deploying reactive armor on its tanks as a defense. As of 2026, Hamas continues to refuse any conditions of disarmament that don't include the free self-determination of the Palestinian people and the creation of an independent Palestinian state.



"MILITARY TYPES": The Fascist

In May of 2026, a hundred or so fascists from Nice, Lille and Nancy descend on Paris to *"casser du noir et de l'arabe,"* ("beat up Blacks and Arabs,") and "antifas." They're armed, attack Black passers-by in the street, and ransack the bar *L'Atmosphère*, where they stab a man trying to deescalate the situation. This is neither the first nor the last fascist attack in France, by a long shot: the *GUD*, *Génération Identitaire* and countless other far-right groups continue to organize and escalate violence under other names despite their administrative dissolutions by the government.

The people getting attacked by these groups are usually the ones who get punished by the law, while fascist paramilitary groups in France operate with total impunity. In 2022, a group of antifascist organizers in Lyon are tried in court for having shoved members of the far-right group Civitas out of their protest. There were no consequences for the fascists who threw punches, nor for the fascists who attacked a young, Arab Lyonnais with a knife after a France-Switzerland soccer game in 2022 – nor for 70% of the fascist attacks that occurred in Lyon from 2010 to 2025 and were never investigated by police nor pursued in court... Not that we're waiting on cops or prosecutors, who vote en masse for far-right parties and unions in France.

We don't forget Ibrahim Ali, Brahim Bouaram, Mohammed Madsini, Clément Méric, François Chenu, Federico Martín Aramburú, and every person murdered by fascists. We don't forgive, either.

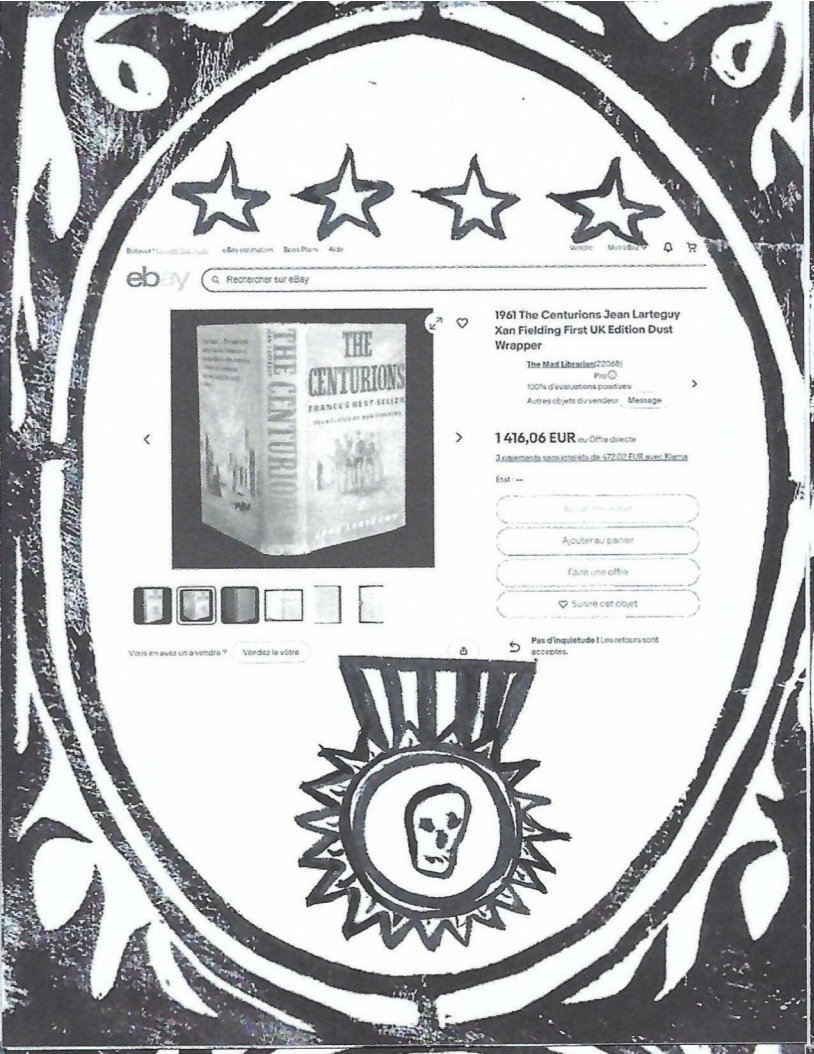
Fascism kills. Fascists kill. 1312, and we thumb our noses at them.

"ARMS AND ARMOR": The Soviet "ZPU" Anti-Aircraft Gun

In 2020, the Moroccan state deploys its armed forces against Sahrawi protestors near Guerguerat, breaking the terms of its ceasefire with the POLISARIO Front. This attack by Moroccan military forces is part of a broader crackdown on members of the Sahrawi resistance in Moroccan prisons and in occupied cities of Western Sahara.

The POLISARIO Front is created in 1973, with the goal of first expelling Spain from Sahrawi territory, and then fighting against Moroccan and Mauritanian annexation. The group receives arms from Libya, and supplements its defenses by carrying on a long tradition of gleaning weapons that occupying forces have either lost or abandoned. Sahrawi resistance fighters recuperate these weapons and adapt them to fit their needs – like anti-aircraft ZPU machine guns that they mount to regular pickup trucks. The ZPU, a Soviet-produced weapon developed in 1949, is in use in Morocco, Mauritania and Libya, as well as in many ex-Eastern Bloc countries. The ZPU is also known as a dangerous weapon used by Vietnamese resistance forces, who deployed it with great success against the American invasion.

As of 2025, the UN Security Council supports the Makhzen's Western Sahara autonomy proposal. Contrastly, the POLISARIO Front continues to advocate for the same self-determination referendum that Sahrawis have always demanded in order to ratify their independence.

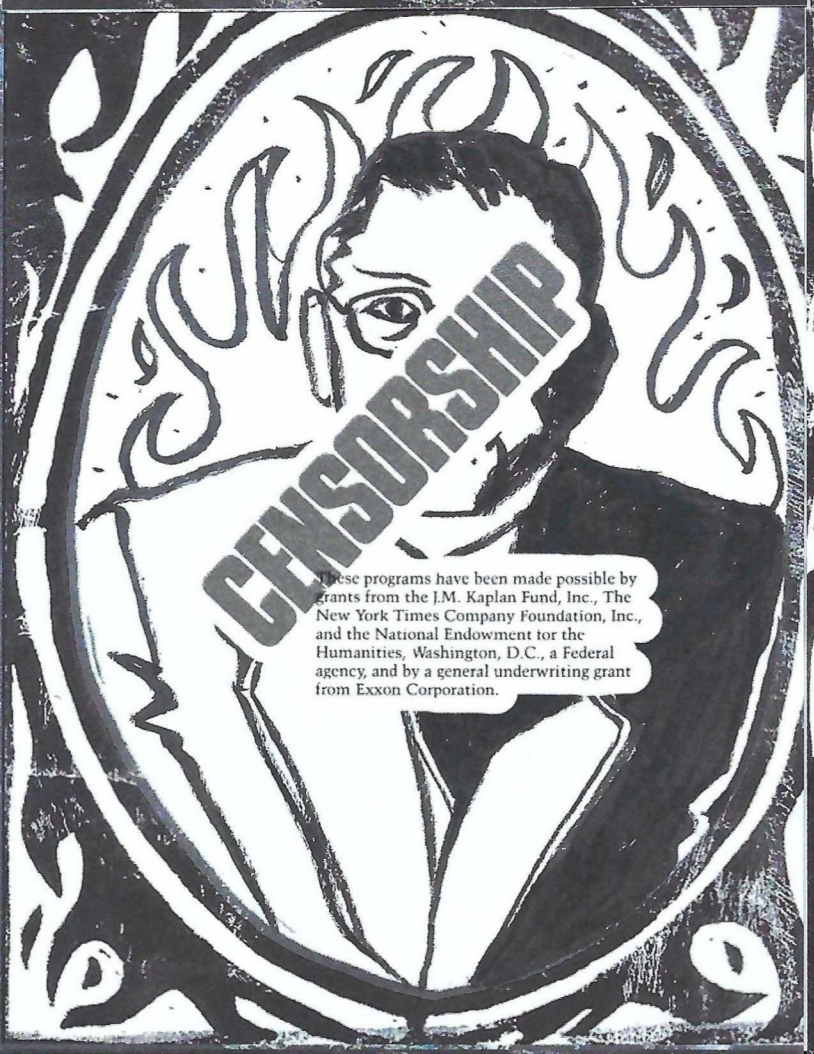


"MILITARY TYPES": The Four-Star General

David Petraeus – retired general, former CIA director and distinguished war criminal in Iraq and Afghanistan – is perhaps most infamous for the U.S. funding and concealment of organized torture and rape centers during the U.S. invasion of Iraq in 2003.

Petraeus is a fervent admirer of David Galula, a French officer in charge of counter-insurgency operations in Algeria from 1956 to 1958. Galula, who published two books on counterinsurgency warfare in the U.S., advocated for a military doctrine that relies on psychological warfare – and Petraeus cites him frequently in his bestselling military field manual. Petraeus also maintains a thirty-year correspondence with the French torturer and executioner Marcel Bigeard, who committed countless war crimes in Algeria, including the so-called "crevettes Bigeard." This expression refers to a practice where French paratroopers set the feet of detained Algerians (dead or alive) into cement, to then dump them from helicopters into the sea. Petraeus goes so far as to display an autographed picture of Bigeard in his office.

In the same vein, Petraeus is a big fan of the French novel *Les Centurions*, published in 1960 by Jean Lartéguy – in which one of the main characters is based on Bigeard. Petraeus likes the book so much that he helps get it republished in 2015. The plot follows a French military unit in "Indochina" and "French Algeria," and presents torture as an inevitable method in French counterinsurgency warfare. French and American war doctrines meet with "hearts and minds" in one hand and the baton and *gégène* in the other. Petraeus has yet to be tried for his acts.



"CINEMA STARS AND BEAUTIES": Joseph Breen

Joseph Breen, a fervid Catholic and notorious antisemite, is the PR specialist turned censor who leads the implementation of the Hays Code during the twenty years he spent at the Production Code Administration (where he works from 1934 to 1954). The Hays Code is not a law, but rather a self-censorship code that the Catholic lobby imposes on Hollywood studios. If the studios disobey the code, Breen and his pack of businessmen censor their film releases and kill their commercial distribution.

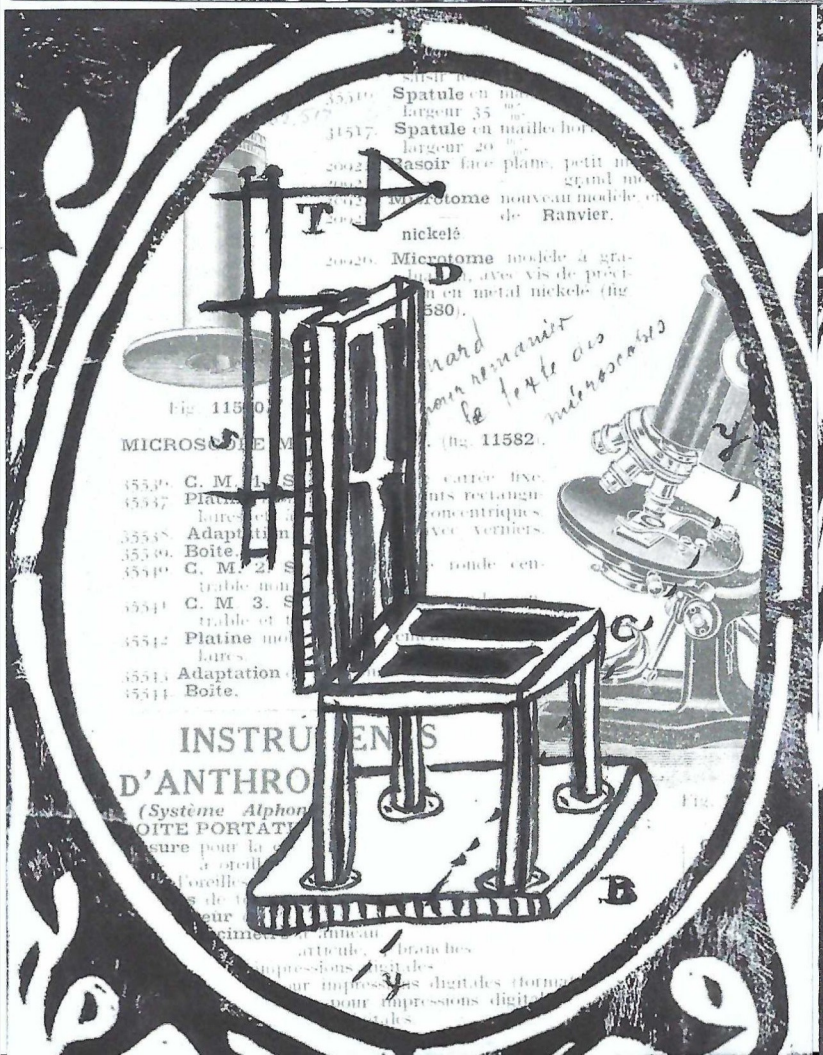
The Hays Code forbids depictions of interracial romance. It also prohibits the "picturizing in an unfavorable light another country's religion, history, institutions, prominent people and citizenry," a position that deliberately favors Nazi Germany and the release of fascist films. Supported by the Catholic lobby as well as the Nazi consul to the U.S., Georg Gyssling, Joseph Breen works to censor the production of antifascist and anti-Nazi films, as well as projects from Jewish screenwriters. The Hays Code becomes an unavoidable part of film production through the 1930s and, all told, Breen and his acolytes scaffold the production of racist, antisemitic and fascist propaganda to the tune of millions of dollars.

The Hays Code starts to lose steam in the 1950s, but by then, the damage is done. The Code itself and the Production Code Administration are gradually replaced by the Motion Pictures Association, which now rates movies by suggested audience age.

"CINEMA STARS AND BEAUTIES": Tamango (1958)

In 1958, the French state bans the release of the movie *Tamango* in "French Equatorial Africa," "French West Africa" and in "French Algeria." Filmed in France by the American director John Berry, the movie tells the story of a slave revolt, led by the aforementioned Tamango, aboard a ship. This isn't the only film censored by the French authorities: the films *Far from Vietnam* and *The Guerrilla, or He Who Did Not Believe* are both censored in French overseas territories in 1967 and 1968 respectively, as the representations of armed struggle are judged "inopportune" outside of metropolitan France. "My Antillean compatriots can easily see that the Minister of Information considers them an inferior class of citizens," writes Léonard Sainville about the film's censorship in 1958. The film's message, "Better to die standing than to live on one's knees," he continues, "would not, in the eyes of our government officials, be suitable for the peoples of *Outre-Mer* currently fighting for their independence…"

In 2024, the movie *Yallah Gaza* is censored in several movie theaters across France, notably in Mornant, just south of Lyon. Renaud Pfeffer, the mayor of Mornant who forbids the screening, states that the decision is not censorship – but that to screen the film after October 7th would "not be opportune." Indeed, anticolonial struggle, whether in real life or on screen, is never "opportune" from the perspective of the oppressor. "I watched the film, and I found it very beautiful…" Pfeffer adds. "But I do not want to import the conflict in the Middle-East here."



"ETHNIC TYPES": L'Appareil Photographique Judiciaire (The "Judicial Camera")

In 1882, Alphonse Bertillon, a young police clerk working at the Police Prefecture of Paris, develops an identification system to combat recidivism – a growing obsession in hygienist and colonial France. Bertillon combines phrenological techniques and photographic technologies, drawing from the Paris Prefecture's large photographic archive, to elaborate his methods. Using portraits of detainees and phrenological measurements, he argues that he can "predict" a person's "natural propensity" to criminality and recidivism – and through racist hierarchies of scale, extends his theory to entire groups of people.

Bertillon designs the *Appareil photographique judiciaire* ("Judicial Camera") to systematize the photographing of detainees and the analysis of their pictures. The apparatus is comprised of a camera and a tripod, installed at a fixed height and distance from a chair. The resulting image thus captures its subject by a specific method that facilitates its "digitization." American and European police forces quickly adopt this system, called *bertillonnage*. The *fiche* and the mugshot appear with the advent of scientific policing and the policing of/at borders.

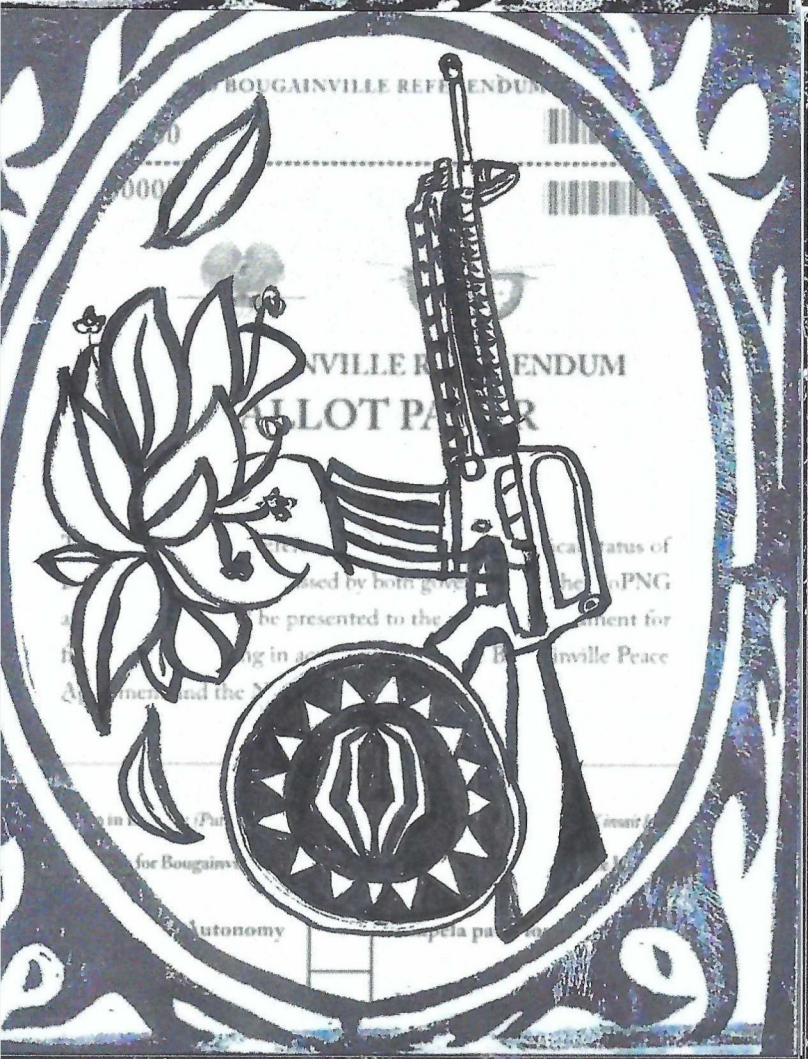
Bertillonage draws its will to measure from colonial anthropology. In 1869, a bookseller and racist ethnographer from London named John Lamprey publishes his own method to systematize photographs: the "Lamprey Grid." The "grid" is built by stretching a number of white, silk threads into a lattice across a wooden frame and against a black background. Lamprey would undress people of color living under British Empire in front of the resulting grid, and take pictures of them. While this method never took off, the "grid" still appears in smartphones and in modern camera viewfinders.

"ETHNIC TYPES": The Phrenology Bust

The phrenology bust, invented in 1850, is a ubiquitous object found in cabinets of curiosities and the offices of doctors and medical examiners alike. At the time, the tool is typically made of plaster or ceramic and often produced from molds and human models (both dead and alive). A trade of bodies and body fragments circulates within metropolitan France, the colonies, and between the two in an abject trafficking of human matter that furnishes the cannibalistic sites where police, collectors, and scientists meet. French, English and American phrenologists raid the graves of Black people, racialized people, and people left in mass burial sites to procure skulls and other bits of human cadavers. Phrenologists experiment on these peoples' bodies in both life and in death, all to support their racist theories and uphold colonial and slaver institutions.

In January of 1863, in New Mexico, the Apache chief and warrior Dashoda-hae (Mangas Coloradas) meets with the California militia to arrange a cease-fire. Instead, he is imprisoned by the American army. He is tortured, assassinated and decapitated. His skull is skinned and boiled, and sent to Orson Fowler's "Phrenological Cabinet" in New York, where it becomes the object of racist analysis: measured, drawn, published and displayed in the phrenologist's office. More than a century later, celebrity chef Tom Colicchio opens a high-end restaurant called "Fowler & Wells" where Fowler's office once stood. Cocktails are named after phrenologists; the menu features the image of a phrenology bust. The name of the restaurant draws controversy, and they rename it in 2017. As of 2026, you can order caviar there for $165.

To continue: "predictive" policing, "Kibbe body types," biometrics, Speech2Face, Oura rings, etc.



"BOTANY": Otonomos Region bilon Bogenvil

Bogenvillians are illustrious saboteurs. After more than ten years protesting racial segregation on the island and the Panguna mine's brutal mining extraction (one of the largest open pit mines in the world at the time), a group of Black Bogenvillians take up arms. On November 22nd, 1988, they raid the mine's dynamite supply, and begin their sabotage campaign. Over the next two years, they set fire to the mine's properties and materials (pylons, offices, a radio tower…), and attack the mine's personnel. The Papua Niu Guini government (a beneficiary of the mine) responds violently, and sends in its armed forces (equipped and armed by Australia). Despite the odds, Bogenvillians succeed in closing the mine, and continue to fight for their independence from occupying Papua Niu Guini. In 2001, after ten years of war, Bogenvillian resistance forces successfully negotiate a peace agreement that accounts for the creation of an autonomous Bogenvillian government and a future referendum for independence.

A non-binding referendum takes place nearly twenty years later in 2019, with more than 97% of Bogenvillian voters choosing independence. Since then, the Papua Niu Guini government has set up political roadblocks to drag out ratifying the results. Nevertheless, Bogenvillians remain steadfast in their fight for sovereignty: as of June 2026, the Autonomous Bougainville Government has laid out a plan for full independence by 2030.

More to come in one of Editions Cafardnaüm's forthcoming titles, *666.bougainvilleacircumnavigation.666.*

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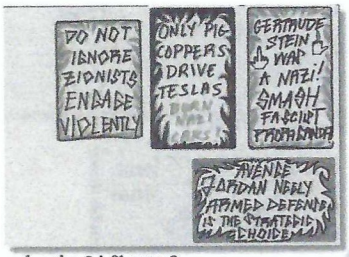

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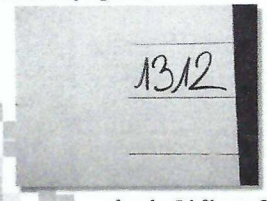

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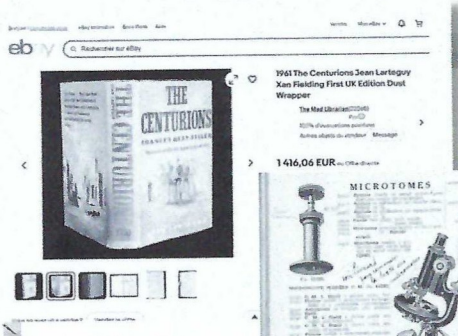

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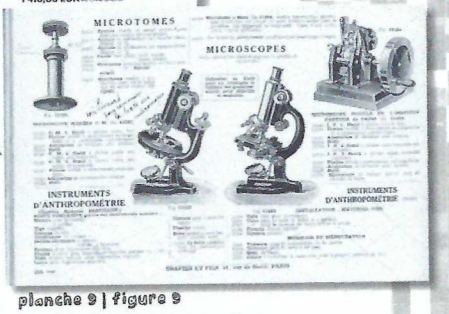

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planche 8 figure 8

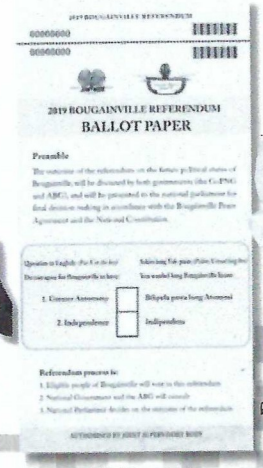

planche 11 | figure 11

planche 10 | figure 10

n°1 photograph found somewhere on the internet showing a Yasin RPG on a prayer mat. over the photo reads a quote from *Tu sais pas* by PNL (2016): "*ma rue m'a dit prends le monde*" ("my street said take the world")

n°2 stickers produced by the editors! contact us if you would like some!

n°3 photo of a wall on the butte montmartre in november 2023

n°4 photo of a tattooed ass, figure 27 in the book *Les tatouages du Milieu* by Delarue (1950) described as: "Two extraordinary antisocial tattoos imbued with villainous humor"

n°5 cover illustration of issue 116 of *Le Saharien*, representing the african continent; in the north-west, a figure guides a dromedary. their shadows extend far behind them. in the south-east, a simplified tanaghilt, or Niger cross

n°6 screenshot of an eBay listing featuring *Les Centurions* by Jean Lartéguy, selling for over €1,400.

n°7 excerpt from materials for a 1984 exposition on censorship at the New York Public Library, listing the dubious sponsors of the event https://digitalcollections.nypl.org/items/e40371c0-1a02-013d-a193-0242ac110003?canvasIndex=0

n°8 photo of Alex Cressan carrying Dorothy Daindridge at Maxim's in 1957. https://www.facebook.com/KOLUMNMagazine/posts/dorothy-dandridge-and-alexcressan-her-co-star-in-the-1958-film-tamango-he-plays/1281692102214764/

n°9 excerpt from a medical catalog that features a category named: "anthropometric instruments (Alphonse BERTILLON System)" https://numerabilis.u-paris.fr/medica/banque-images/index.php?refphot=med10947Bx03x0560

n°10 photo of a phrenology bust in the window of a New Hampshire antique shop, displayed between war medals, swastikas, and crocodile skin bags

n°11 ballot for the independence referendum in Bougainville, 2019

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